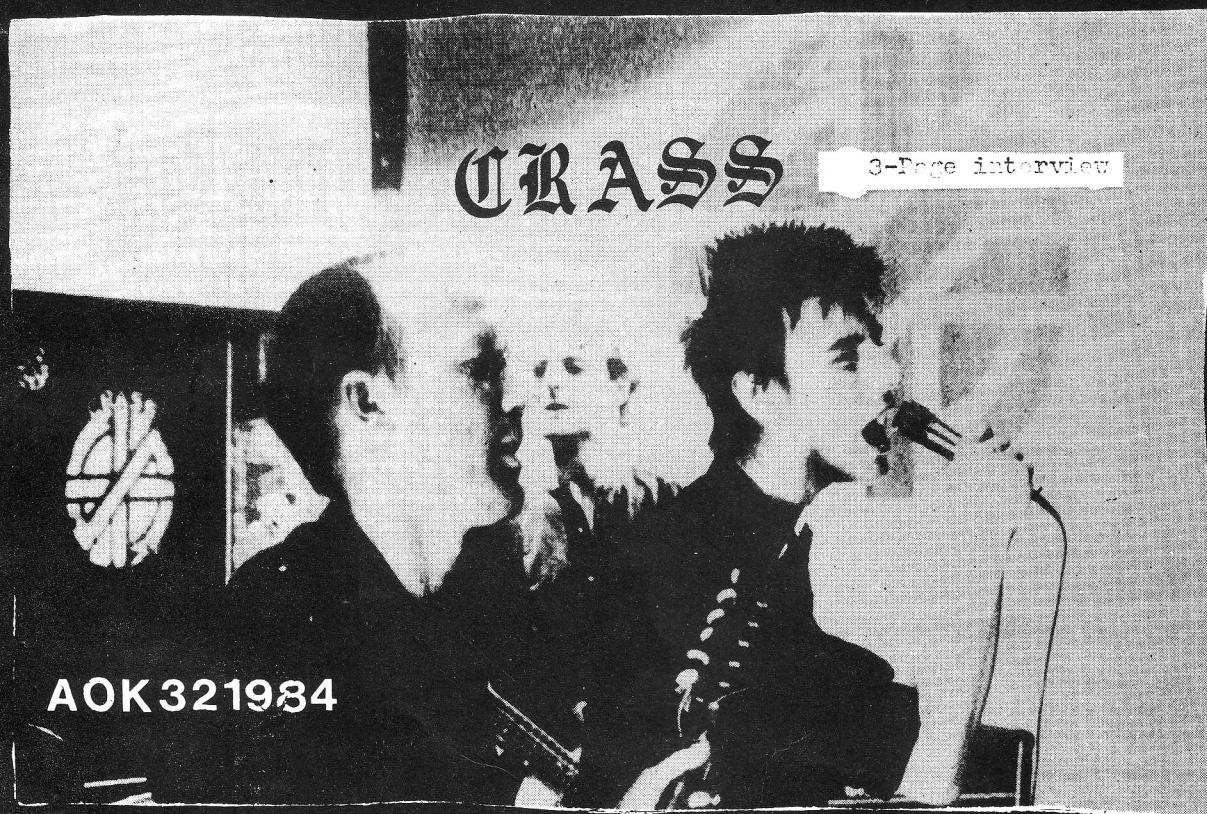


NO MORE OF THAT



1-
PLATES
INTERVIEW

DO YOU WANT (A)?

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SIX MINUTE WAR



A few months ago while listening to John Peel I heard 3 tracks from a band who were new to me. One track in particular stuck in my memory. All I could remember about it were the screaming, loud vocals and the anti-anarchy theme behind it. Later I found out the band's name - SIX MINUTE WAR - and the track I had liked was "Camera".

I was unable to purchase a copy anywhere in Glasgow so I had to send away to London for a copy. When I received the single I was pleased to see it had 11 tracks! An 11 track single for 75p, a great single brought out on a shoestring budget.

The single was made up of straightforward punk-with-a-message songs, but with one winning and important factor; excellent and likable tunes. My favourites were "Big Wig Office Worker" - the introduction number with a great guitar riff, all about the typical boss/business-man -, "Camera" - a scathing, uncontrollable attack on anarchism complete with a striding and powerful tune - "Labelled" - "So don't tell me that they are all the same, don't tell me that their parents are to blame, exploitation and murder, starting at school, this system is the biggest criminal of all".

As I was impressed with the single I sent a letter to the bassist Rob, and I got the following information back.....

SIX MINUTE WAR are -
Rob 'Buck Rogers' Beasley - Drums
Charlie 'Overdraft' Deane - Guitar
John 'Loud' Gregory - Guitar
Steve 'Egg' Key - Vocals
Rob 'Speccey/Baldie' - Bass

'Six Minute War' were originally called 'The Red Plague', and the original members included Rob (bassist) and Charlie (guitarist), who found out that they had a interest in music when they started singing "Dovodom" together in their Maths class! The next recruitment was Steve (vocalist), and after 2 local gigs 6MW recorded there their first ep.

The drummer Dave then lost interest and Rob Beasley who was 'an old mate' stepped in.

The group's second release was another ep, with 6 tracks lasting a total of 12 minutes. Compared to their first single it was well produced and the cover looked a lot better. Somehow they even managed to sell it for 50p, which can't be much better in higher than the original cost per copy.

To me, the second single titled, "More Short Songs" is much better than the first single. All of the tracks have got their own distinctive sound and the songs in themselves have improved -

"Nurses" - The best on the ep. It has sound effects at the beginning and end which definitely add something. The use of having 2 guitarists is also easy to hear, both rhythm and lead blending in well.

"It's written in their rules to put missiles before hospitals
Generals before doctors,
soldiers before porters,
mercenaries before maternity grants,
bullets before heart transplants."

"Youth Culture" - An anti-tribalistic song, which runs along the same idea as ATV's "How Much Longer"

"Protect and Survive" - Yet another anti-nuclear song, great tune but has banal lyrics in places ie

"Turned on the t.v. to see a drama
But all that was on was Panorama"

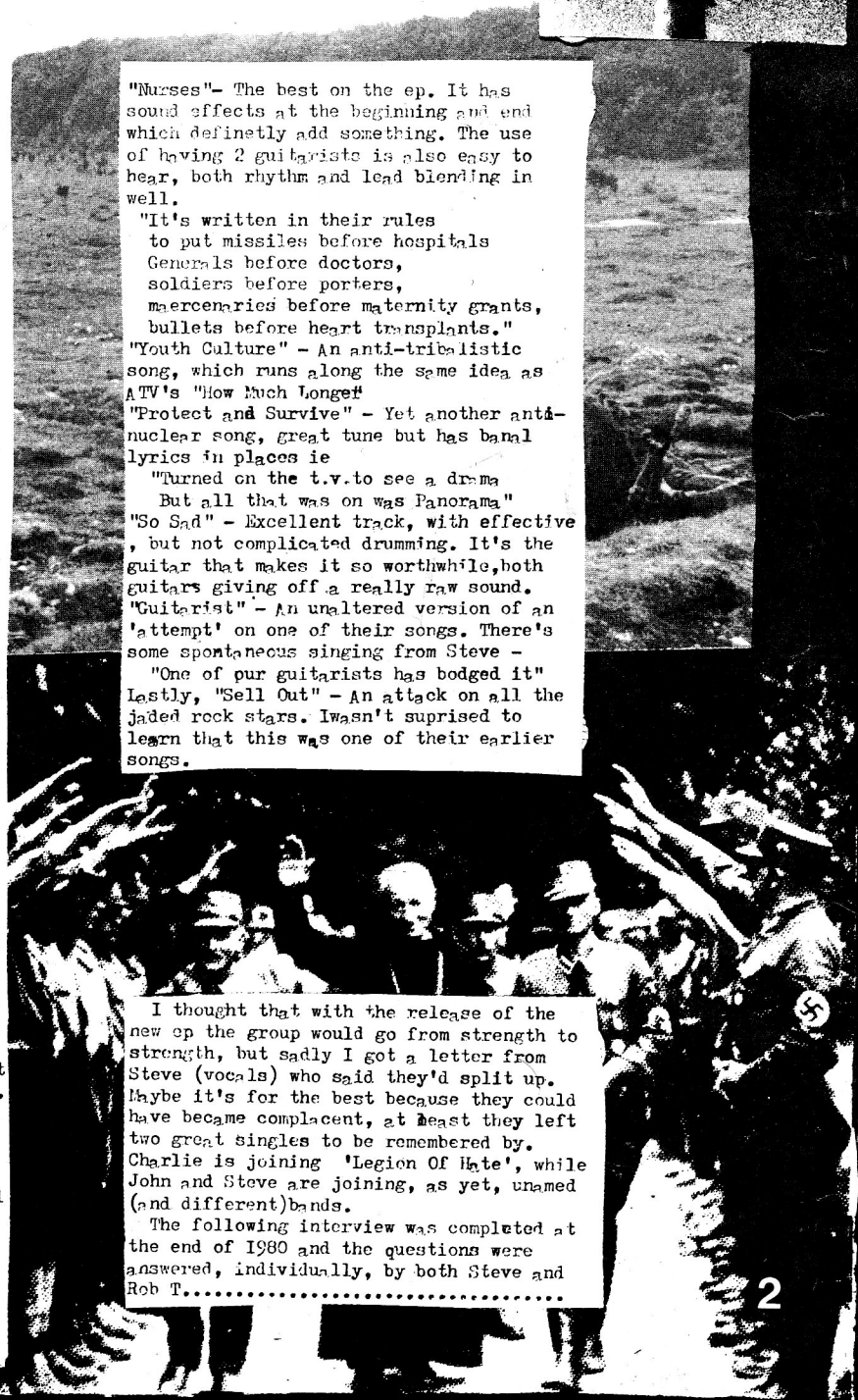
"So Sad" - Excellent track, with effective, but not complicated drumming. It's the guitar that makes it so worthwhile, both guitars giving off a really raw sound.

"Guitarist" - An unaltered version of an 'attempt' on one of their songs. There's some spontaneous singing from Steve -

"One of our guitarists has bodged it"
Lastly, "Sell Out" - An attack on all the jaded rock stars. I wasn't suprised to learn that this was one of their earlier songs.

I thought that with the release of the new ep the group would go from strength to strength, but sadly I got a letter from Steve (vocals) who said they'd split up. Maybe it's for the best because they could have become complacent, at least they left two great singles to be remembered by. Charlie is joining 'Legion Of Hate', while John and Steve are joining, as yet, unnamed (and different) bands.

The following interview was completed at the end of 1980 and the questions were answered, individually, by both Steve and Rob T.....



WHAT WAS THE MAIN MOTIVATION FOR STARTING UP THE BAND?

Steve - No overriding factor, just to have a laugh and to have something to do. Bored teenager bit.

Rob - Firstly to have a laugh, the attitude came later, we're not bloody TRB or something - not all politics.

DO YOU THINK THE MOST IMPORTANT THING IN YOUR BAND IS THE MUSIC OR THE ATTITUDE?

Steve - I don't think you can make sweeping judgements like that, but both are important in themselves. I want to make good, interesting music that people will enjoy, but I also want to get a point of view across at the same time.

Rob - Music. I wouldn't do a song just for the lyrics if the tune was crap. So that's why we take ages to get new songs, coz we chuck so much stuff out, 'coz one of us will say, "I don't like the tune".

DO YOU ALL FEEL THE SAME WAY ABOUT THE POLITICS OF YOUR SONGS?

Steve - No.

Rob - Laughing toilet. (No I don't understand that either)

A LOT OF YOUR LYRICS RUN ALONG THE SAME THEME. DO YOU NOT THINK THAT THERE IS A CHANCE OF REPEATING YOURSELF MORE THAN NECESSARY?

Steve - Maybe, but by writing a new song you can see different points of view and other arguments on the subject each time, perhaps.

Rob - What about 'Patsy on Down', disco etc that's what I call repetitive because it doesn't mean anything. If we keep saying something it's because we believe in what it is and regard it as important.

DO YOU TRY TO MAKE YOUR GIGS AN EVENT OR DO YOU JUST PLAY THEM AS THEY COME?

Steve - Played as they came. A fault perhaps because people never seem to take any notice.

Rob - We are trying to make them an event.

ARE THERE ANY REGRETS ABOUT THE FIRST EP? ANYTHING YOU'D CHANGE IF YOU HAD THE CHANCE?

Steve - Loads of regrets - soundwise, very few politics wise (maybe Camera).

Rob - The quality was horrendous, would re-record it decently, but as it stands, would change that.

HOW MANY DID THE SINGLE SELL? HOW DID YOU MANAGE TO BRING IT OUT FOR SUCH A CHEAP PRICE?

Steve - 1000- sold it to the 20p cheaper than normal. So we only made a minimal profit (£5 - £10) and the shops made 5p less profit.

Rob - 1000, it was cheap as we let everyone have it without trying to make massive amounts of profits and just getting back what it cost us.

IN YOUR SONG "CAMERA" YOU CRITICIZE ANARCHY VERY HEAVILY. WHAT IS IT YOU'VE GOT AGAINST ANARCHY, THE THEORY ON THE PEOPLE THEMSELVES?

Steve - I don't think an anarchist state would work. Because you get power-mongers like Franco coming along with a small, modern trained army who carve up any amount of 'people's militias' and setting up neo-nazi states. If you ask Charlie (guitarist) you'll get a different criticism that I don't agree with, but that's a different matter.

Rob - Basically I've got nothing against the idea. It's just that I reckon you've got to have socialism first and then maybe work towards anarchy. To have anarchy now would be chaos. Once this capitalist system is replaced by socialism and everyone is equal then you can work towards everyone being 'free', but in socialism you would be more 'free' i.e. you wouldn't be tied down all your life for some fat boss. It depends how much freedom you want. Maybe Socialism and Communism haven't fulfilled their promises yet but I'd rather wait for a change towards Socialism than have a sudden Anarchistic revolution(!?) which would of course be violent, and get jobbed up by whoever took advantage of the chaos i.e. the N.F.

DO YOU THINK THAT YOU RUSHED INTO PUTTING OUT YOUR FIRST SINGLE? WOULD IT NOT HAVE BEEN A BETTER IDEA TO PLAY MORE GIGS SO YOU WOULD KNOW WHAT EXACTLY TO DO ON YOUR SINGLE?

Steve - It's too late now, anyway it shows what can be done if you've got the bottle (& the money)

Rob - Yes we rushed, but it was better to do the record and get across to 1000 people who would not have heard us if we'd carried on playing poxy small gigs. We put our whole set (of that time) on the single, bar one song - "Sell Out".

ANY PLANS FOR A NEW SINGLE? (This was before the release of the new ep)

Steve - No.

Rob - It's (more Short Songs ep) out & about.

WHAT DIRECTION WOULD YOU LIKE TO SEE THE BAND GOING IN NOW (I didn't think they'd split-up)

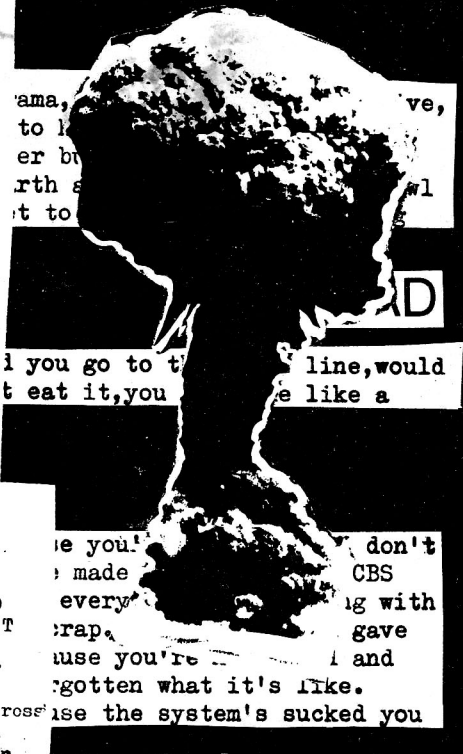
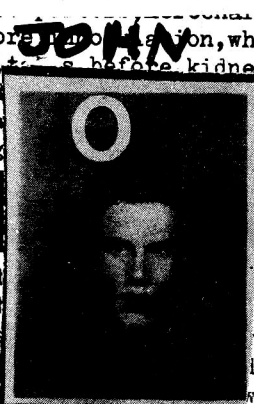
Steve - Left, right, up, down. More tuneful. No chance, Vince (or it might be Vinge.)

Rob - I would like to see the group being more active. Musical direction? Who knows. I like it the way it is. I'd like to be in a position to do regular gigs, once a fortnight or something, and also to get something (don't know what) organised to make it more than just five blokes playing on stage.

The way I see the group, we're not Crass or TRB or some politically based band, it's just that while we're singing we may as well sing what we feel rather than sing a load of cobbles. Once I stop enjoying playing, I would not carry on out of commitment (as it happens this has in fact come to pass)



generals before doctors.



CHARLIE

STEVE

ANALYSIS

Kelly

Woz

No Whore

Before I start ranting and raving about this programme, I'll give a brief outline of it's story in case some of you missed it.

Basically the programme was about the life of a young girl, Kelly, in London.

Kelly manages to get caught up with several drug crazed punks. Y'know the real rebellious kind, complete with tartan bondage trousers, Sid-V teeshirts, very individualist.

'Kelly Woz Here' is important because it shows wasted youth in it's extreme form. Nothing to do, nothing to say so they end up little more than wretched little pitiful excuses for a human being. These punks show the way NOT to go. Clothes manufacturers, business-men etc have all cashed in, I thought it was supposed to be OUR music.

People slag off mods for all buying the same gear etc (parkas) but in my opinion punks that buy mass produced bondage gear are just as bad. The only thing punk has succeeded in doing is putting up another useless barrier between youth, it's up to us to smash it back down.

Between them, these cretinous punks managed to help perpetuate the old 'punk shock horror' myth. They managed to destroy all the meaning and feeling which has taken four years for sincere people to create. Everyone who watched that must typed view of the punk movement. A view of spikey-haired, leather-clad morons stumbling over anything which happened to be in their way.

Kelly and her companions lived in squats which usually were fairly decorated (well) until they set with their own decorations. The walls were covered with scrawls like, "Anarchy & Chaos", "A Damned etc etc etc". One of the most sickening scenes was when four of our intrepid heroes bravely harrassed one lone and terrified mod, who couldn't have been more than 16. They managed to reduce him to tears, and then made off with his money and badges. This incident took place, on one of the very rare occasions when the punks managed to step outside their front doorstep, which considering their condition was no mean feat.

They took a number of drugs, but the only one which was shown was glue, a Sid clone merrily sniffing away in the corner of the room. There's no doubt that the punks were (at least) influenced by the camera's presence, but the drug taking and aggressive attitude seemed to come naturally to them.

Not suprisingly, it turned out that Kelly (which wasn't her real name) had a very violent nature/manner even when she was young. London was probably only an outlet for these emotions (ie if you feel frustrated, crack a bottle over someone's head)

KELLY



But I think the most important message in this programme which probably wasn't meant, was that it showed that in every movement you get the moronic hangers-on with no idea. These people stood for everything that punk set out to destroy. They were ignorant of everything around them, (save drugs) and set out only to destroy not CREATE.

MORON

The L-Plates are one of the few 'punk' groups left. They have an attitude that is refreshing and worthwhile, although it is undoubtedly naive.

I first saw them playing at the Coatbridge Community Centre, at the bottom of the bill. My first impression of them was very sceptical. They looked like a bunch of 'no-hopers' who came too late, a right bunch of plastics, too submerged in 1977 to even think of progression. They stood on stage complete with zipped trousers, pvc's, safety-pins, I feared the worst.

They started (not suprisingly) with 'Suspect Device', but they played it with all the power and feeling it rarely gets (yes, that includes SLF) these days. They then preceeded to play versions of 'Wasted Life', 'What's My Name', 'Uk '79', 'State Of Emergency' and many other well known favourites. But the most impressive aspect of their performance were their own numbers. Songs like 'Ban The Bomb', 'Political Poverty', 'Better Off Dead' and 'Born To Hell' sounded good after only one hearing, I knew I'd get to like them even more after repeated hearings.

I arranged to meet the band a few days later for an interview.

"I'd like people to say,
'that's the only punk
band that's came out
of the punk movement
that's not a commercial"
band"

Sneddy-guitar and backing vocals
Willie-vocals
Rab-drums
Sandy-bass
(sorry don't know any second names)

L-PLATES

The day I picked couldn't have been worse. It was bitterly cold, slushy and best of all I'd managed to bring along a faulty microphone for my tape-recorder. So I'd like to thank the L-Plates roadie and friend, (Gumsie) for letting us in his house to do the interview, and for the use of his tape recorder. The actual interview lasted about 40 minutes, but just shortly before I heard an early tape of the band which was very good, considering the situation it was made under ie both bass and guitar being played through the one amp.

theL-platestheL-platestheL-platestheL-

The L-Plates would like some support gigs, so if you could offer any please get in touch via fanzine address.

No More Of That - When did you start up the band

Sneddy - About a year and a half ago, it was just me and Willie.

Sandy - Altogether, about 6 months ago.

NMOT - Why did you start the band?

Sandy - Something to do

Rab - To keep us off the streets.

Sandy - It started out that I was going to to play drums and he (Rab) was going to play bass.

Sneddy - I could already play guitar, 'because I'd had it for something like 2 years. We were all sitting in the house one day and I said, "Would you like to start a band", and they said alright.

NMOT - When was your first gig?

Sneddy - About 3 or 4 months ago at Kirkshaws Community Centre.

Sandy - We played for about 2 hours.

NMOT - How many gigs have you played now?

Sneddy - 7

NMOT - One thing that worried me about you live, was they way you seem to rely on covers to hold the set together.

Sneddy - We used to do all covers.

Sandy - We're working more of our own in.

Sneddy - We've just really started writing our own songs.

NMOT - What sort of things do you write about?



l-r Rab, Sandy, Willie, Sneddy

Rob - About 3 of our songs are about politics.

Sneddy - Thatcher and her mob.

Sandy - We're something like SLF.

NMOT - Who writes the songs?

Sneddy - I write some and Willie writes some

Willie - He (Sneddy) writes the tune, then both of us write the lyrics.

Sneddy - The first thing I usually do is write the chorus.

NMOT - If you played a song which everyone else hated, would you still play it?

Willie - Yes, as long as we liked it.

Sneddy - When people listen to a song at a gig they don't know the meaning, they only hear the tune - that's all they've got to go on.

NMOT - You've got a song called 'Ban The Bomb' but can you ever see disarmament coming about?

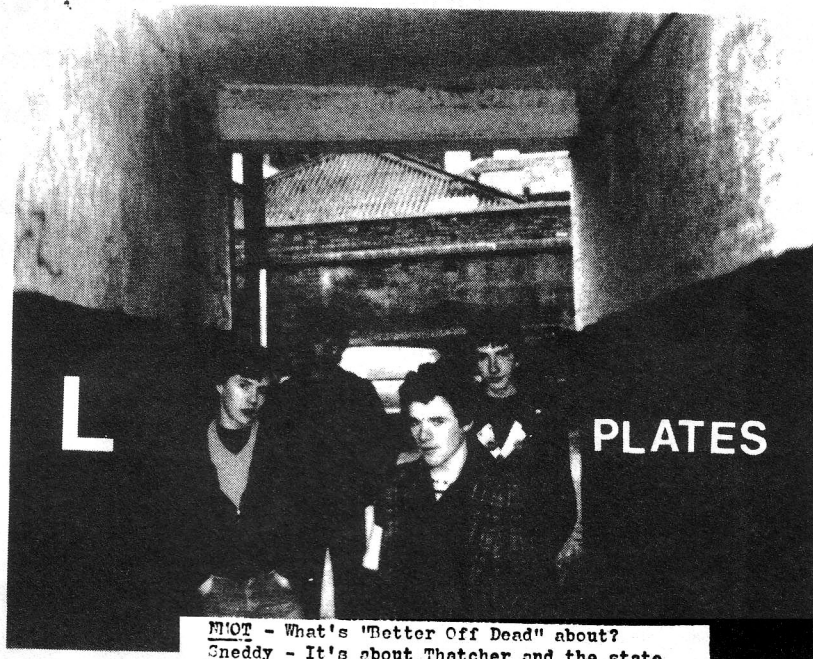
All - No.

NMOT - Why bother singing about it then?

Sandy - It's going to let folk know that some folk don't want them (bombs).

NMOT - But I can't see a song ever changing any one's opinion.

Sneddy - We'd like them to change their minds about it. But as I said before they can't hear the words of the songs. We'd need to have an lp out with a lyric sheet, that would get it across better.



NMOT - What's 'Better Off Dead' about?

Sneddy - It's about Thatcher and the state of the country, it's areal mess.

NMOT - Do you argue about your own songs?

Sandy - We (Rob & him) get pissed off with 'Morstal Boy'.

Rob - That was the first song we ever wrote.

NMOT - Any local bands you like?

Sneddy - I really liked the Snap-Ons. But they're just the same as everyone else, y'know they want to be tops.

NMOT - Would you like to be as successful as say, SLF?

Sneddy - Not really. Not as commercial as SLF. Now they're only in it for the money. We've done certain gigs and we haven't been paid one penny for them.

NMOT - That might be the situation now, but if you started getting paid for gigs then you might refuse to do charity work.

Sneddy - No way would we refuse to do any charity gig. The only reason I'd make money out of a gig would be to improve the gear that I've got. Like, my amps knackered.

NMOT - How bad/good is your equipment?

Sneddy - Now it's quite good, but when we started we had a 10w amp between the 3 of us



NMOT - Some people might say that you're stuck in the past, after all you wear 77 styled clothes.

Sandy - Why not?

NMOT - Do you not think you should try to to progress?

Sneddy - Not to what End Result are playing that's utter shit.

Sandy - If that's what they're into, fair enough. Good luck to them.

NMOT - Do you think clothes are important?

Sneddy - I just want to be different, I don't want to be the same as every other person.

NMOT - You look like every other punk in Glasgow.

Sneddy - I suppose so.

NMOT - How would you classify yourselves?

Sneddy - We're a punk band.

NMOT - Would it bother you if mods came to watch you?

Willie - I don't care who comes to watch us.

Sneddy - As long as they're into what we're about.

NMOT - What are you about?

Sneddy - Well, we don't want Anarchy for a start. But at the same time we want peace

Sandy - You just get better all the time.
Sneddy - But once the gear gets it's limit, I'll only be in it for the kids to come and see us, and to enjoy themselves.
NMOT - Now big a following have you got?
Sneddy - Not bad, in Kirkcaldy we've got a good following. After the Coarbridge Community Centre gig a lot of people said they'd come to see us.
NMOT - The reason that you're popular could be because you're playing cover versions of songs that they like.
Sneddy - A lot of folk said that they enjoyed our own songs better than our cover versions.
NMOT - That could be because after hearing all your covers they're ready to listen to one of your own songs.
Willie - We're doing covers but we're working our own songs in, gradually.
Sneddy - It's not easy writing your own songs, because our songs have a lot of feeling behind them.
NMOT - Would you like to see Sandy and Rob contributing more to your songs?
Sandy - I can't write songs, I admit that!
Sneddy - There's going to come a time when me and Willie are going to run out of material. As soon as that happens we'll jack it in.

L - plates

Sneddy - It used to be good in the early days. I'd rather listen to the letters to hear what people's views are.

NMOT - Will you carry on writing 'political' songs?

Sneddy - Not just political songs but songs that have a meaning.

NMOT - How can you write a song about a mental institution if you haven't had first hand experience.

Sneddy - But, Willie's aunt died in one. Then we watched 'Life For Kristine' not long ago.

Willie - Nowadays, people class punks as what they were like 4 years ago.

Sneddy - People that dye their hair are supposed to be punks....

Sandy - ...if you dye your hair your a punk.

NMOT - Do you think that's right?

Sneddy - No. Punk's not really about the clothes you wear, it's about your meaning and your views. I wear my punk gear to chapel.

NMOT - I noticed that Sneddy had own a L-Plates t-shirt. Would you like to see people making their own stuff?

Willie - Yes, make your own.

NMOT - What's the best aspect of being in the band?

Willie - Meeting people at concerts, that's what I like.

Sneddy - The exciting part is when you're actually on stage playing for a crowd, I really like that. Saturday night (the C/bridge community gig) was the best night of my life.

NMOT - What did you think of your performance that night?

Sneddy - I thought we were quite good but a lot of things went wrong with us. My guitar string snapped and the microphone stand broke, then Willie forgot the words.

Sandy - Then a certain person unplugged the amp.

NMOT - Do you think any of the original bands have kept their promises?

Sneddy - No group has ever lived up to their promises. There's no group that had the meaning at the start that kept it.

NMOT - Will you keep to your ideals?

Sneddy - Yes, I want to better all the other bands.

NMOT - But surely, sooner or later you'll get bored with punk?

Sandy - Not as long as we keep writing out own songs.

Willie - Not as long as your songs are different.

Sneddy - See that night up at the Community

Centre, what I didn't like was that End Result were dressing up for the gig. What's that for? They're posing. They want to be known as a person in a group who is really great. What we wore at that gig we wear all the time.

Willie - Sometimes I do get bored with punk, sometimes I really hate it.

NMOT - So what's going to happen when you're writing songs and you're off punk. You might write a song that sounds like reggae.

Sneddy - No way!

Willie - We'd just have to alter it.

NMOT - Will you try and keep away from the sound of the old punk bands?

Sandy - You can't really keep away from them.

Sneddy - Everyone here has been influenced by different bands. The Ramones, the J Pistols, SLF

Sandy - and the Nolans!

Sneddy - In a way punk died when a lot of people started to like it.

Sandy - The idea of punk was to be different. As soon as everyone liked it, you weren't different.

Rab - Punk at the beginning was your own gear, but now you've got to buy it. It cost £15 for his (Sneddy) trousers, no way would I fork that out.

NMOT - How many of your own songs have you got?

Sandy - We've got 9 of our own songs -

"Political Poverty"

"Better Off Dead"

"What The Hell?"

"Ain't Got Long"

"Give Us A Chance"

"Ban The Bomb"

"Gone But Not Forgotten"

"Public Loss"

"Borstal Boy"

NMOT - Do you ever feel nervous before you go on stage?

All - We used to.

Sneddy - I was nervous before the Community Centre gig.

Sandy - I wasn't really.

Sneddy - But once I knew we were on first I was desperate to get on stage.

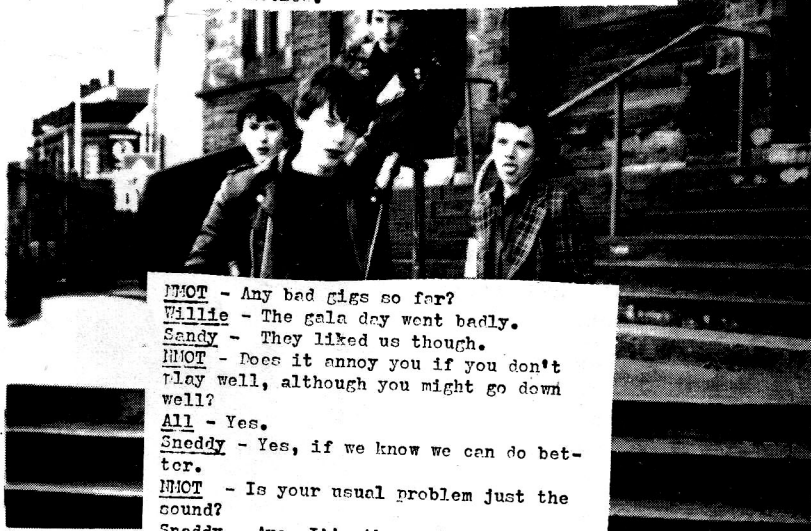
Sandy - Once you plug in you're alright.

Sneddy - I would like to have had more contact with the audience that night.

Sandy - They should have been all down the front.

NMOT - What is your major problem?

Willie - At the moment there's no place to practice.



NMOT - Any bad gigs so far?

Willie - The gala day went badly.

Sandy - They liked us though.

NMOT - Does it annoy you if you don't play well, although you might go down well?

All - Yes.

Sneddy - Yes, if we know we can do better.

NMOT - Is your usual problem just the sound?

Sneddy - Aye. It's the amplification, that's all it ever is.

Rab - I'd like to see us going further than what we are.

Sneddy - I'd like to see us bettering ourselves. I'd like to be really well known but at the same time I'd like people to say, "that's the only punk band that's came out of the punk movement that's not a commercial band."

Willie - I don't like anyone saying that we're stuck in the past, I know we do covers though.

Sneddy - We've just kept them because we haven't got enough of our own songs, to do a gig.



Oi!

The

FARCE

they're empty and useless too, no guts, no threat, no purpose, no truth, no backbone.

Oi - the farce..... this should have been the title of 'Sounds' alleged debate on Oi-Oi. For the uninformed of you 'debate' means a discussion OR a dispute/argument on a certain subject. 'Sounds' feature was not a debate, it was simply a bunch of people - very pro oi oi - telling us how great this new movement was. It was more or less a one sided oi oi manifesto. Nothing was questioned, no one was provoked and only one viewpoint was spoken. It was obvious some of the 'debaters' hadn't a clue what they were talking about.

Here's a couple of priceless quotes from Stinky Turner of the Cockney Rejects,

"No one's advocating violence, we're just saying it happens."

"Our music is working class and if you're not working class you'll get a kick in the bollocks."

You've just got to laugh at contradictory statements like that. What he is saying is you can't enjoy yourself unless you conform to their stupid narrow-minded rules, and you're no-one unless you're working class. The working class elite are SO sure they're right (just like all the clapped-out politicians), or as Crass put it,

"punk was once an answer to years of crap/ a way of saying no where we'd always said yep/ but the moment we saw a way to be free/they invented a dividing line, street credibility"

VIOLENCE
ON OUR
MINDS

Cor blimey governor
I'm the big un', cop
an eyeful of that
muscular arm oi!

We
wouldn't play to middle class
snobs.

Punk managed to smash some of the class barriers down, it didn't matter what class you were when you met other people at concerts. Religion/class didn't matter because everyone there was bonded together by one unifying force, the music. Oi-Oi; New Punk? Rubbish. Oi-Oi sets out to destroy, degrade and tear down everything that punk stood for. Bushell goes on about middle-class parasites wasting punks, but it is people like him who have wasted it. Using punks as an excuse for their bootboy/skinhead fetish.

Out of all the people at the 'Sounds' debate, only one person - Mensi - showed any sense at all. He actually defended the Clash and sprinklings of real thoughts were also shown in some of his comments (I was quite glad of this because I've always liked the Upstarts).

Conclusion; Oi-Oi is no better than this futurist crap. It sets out to ruin, destroy and degrade everything that punk stands for.

Hodges: Blokes from my sort of background are too down to earth to go around dressed up like that. You walk into a boozer round my way dressed like that and you'd get a good kicking.

SHAVE YOUR HEAD AND THEY'LL CLASSIFY YOU

Part One

Originally I wasn't going to include this Crass interview in the fanzine because they've been in loads before, BUT very few Scottish fanzines have had interviews with Crass so I think it's worth it. Many thanks to Allan Brown and "Rock Is Sick" fanzine for the majority of the interview.

WHY NO INTERVIEWS WITH THE MUSIC PRESS? IS IT YOU OR THEM WHO DON'T WANT TO DO ONE?

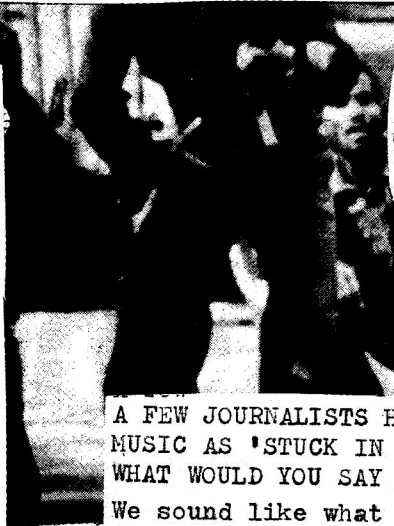
A short while ago the music press was making a concerted effort to get something by us. 'Sounds' even offered us two pages to do what we liked with. We refused because no matter how good the material was - and we have a fairly good relationship with several freelance reporters of the press - our stuff would be sandwiched between tits and trivia. That's why Bushell fabricated a piece from bits he'd ripped off from fanzines mixed in with rumour and hearsay and his own stupidity. The one saving grace of his piece was that it was clear it had nothing to do with us.

YOU SAY THAT EVERYONE MUST TREAT EVERYONE ELSE AS AN INDIVIDUAL AND WITH RESPECT YET "HURRY UP GARRY" IS A SCATHING ATTACK ON GARRY BUSHELL. DO YOU NOT THINK YOU'RE CONTRADICTING YOURSELVES?

Hurry Up Gary is probably the weakest song we've done and we won't be making that sort of specific attack again. However the extent to which the song is justified is the extent to which Bushell has institutionalised himself into a caricatured buffoon - and his promotion to features editor on 'Sounds' is a fair indication of what 'Sounds' is - an opportunist rag on the level of the Daily Sun and Star. Why don't they review gigs? **YOUR SLOGAN IS 'ANARCHY & PEACE' YET IN ALL THE INTERVIEWS I'VE READ YOU'VE DENIED ANARCHISTS ANARCHISTS. WHY'S THIS?**

We are faced with defining ourselves in a term which we know is generally misunderstood and which we know is generally misunderstood held meaning of naivety and irresponsibility by the slow and concerted 100 year propaganda machine of the establishment which it threatens. So we deny being Anarchists until it is clear that there is not going to be misunderstanding.

Anarchy is An - archy
without - external control
not chaos - personal responsibility.



A FEW JOURNALISTS HAVE DESCRIBED YOUR MUSIC AS 'STUCK IN A RUT OF 1977', WHAT WOULD YOU SAY TO THIS?

We sound like what most people think groups sounded like in 1977. In fact we only sound like those who emulate us. Punk 77 was rock and roll and incompetent rock and roll, apart from those around who weren't aren't and won't be.

None of these journalists bothered to go to gigs or talk to us.

IF ONE OF YOUR SINGLES MANAGED TO GET IN THE TOP 40, WOULD YOU APPEAR ON PROGRAMMES LIKE TOP OF THE POPS IF YOU COULD DO IT ON YOUR TERMS IE NO MIMING OR MAYBE A FILM

We appear and operate where we can do so on our own terms. The possibility of the BBC accepting terms which would compromise them into having material on TV which they wouldn't want to have on, is pretty slim.

CAN YOU SEE THE GROUP STAYING TOGETHER FOR YEARS AND IF SO WHAT CHANGES DO YOU THINK WILL OCCUR IN YOUR PROGRESSION?

We'll stay together while it is the most effective way of doing what as individuals we have done and will do anyway, or 1984, whichever sooner. Anarchy and Peace.



'Stations Of', the Crass Phenomenon is above all, 1) tatty, 2) witless, 3) doggedly dated and 4) unbelievably conservative.

Part Two

I recently saw scrawled on a wall "until this fxxxxx up society is perfect then Punk Is Not Dead" What do you feel about this statement?

"I feel this statement is one I say to myself. I suppose I'd have to explain why the song (Punk Is Dead) was written - it was done because we were all disillusioned by what punk was so quickly becoming, just another fashion, you know, you could suddenly walk into any shop and get your nicely pressed bondage trousers, all the imagination seemed to disappear, it was (and still is) so easy to just go and buy something instead of doing it yourself, a lot of people become lazy and a lot of the 'sting' went out of punk. It's happening now with these people who are making those t-shirts with our symbols and logo's on now, people rush out and buy them (I've got one! - a slightly embarrassed ed) instead of making them themselves. Of course punk isn't just about clothes, it's more of an attitude but I tend to agree with the statement you saw.

What is your connection with Poison Girls?

"Our connection with the Poison Girls is that we always play with them, because we have the same beliefs and we trust each other. We both know we'll turn up on time, that everything will be efficiently done, soundchecks etc And because I think we're really different but good together."

What direction do you think the music will take now?

"I don't know what you mean by 'direction'. We just

BLONDI REBEL

by Crass

you talk about your revolution, well, that's fine, but what are you going to be doing come the time? are you going to be the big man with the tommy-gun?

will you talk of freedom when the blood is running?

well, freedom has no value if violence don't want your revolution, i want an peace.

Chorus:
you talk of overthrowing power with your tool,
you well just n

**Crass - Rival Tribal Rebel Revel
free flexi with Toxic Graffiti**

but what new restrictions?
those that disagree with you and convictions?

you say they've got it wrong but agree with you,

so when the revolution comes them through

yet you say that revolution is all,
well freedom just aint for against the wall.

Chorus.
will you indoctrinate regime?
and simply do away extreme?
transportation of where zyclon b
it's just the same we've got to look of this land.

Chorus.

N.A. Palmer (I think)

AOK

do what we do. We don't follow any style if that's what you mean. We just do what sounds good to us."

What are your feelings about many punk groups and pop etc. Do they serve a purpose or do you think they are simply candy for the ears?

"I don't think that anyone who signs for a major company can term themselves punk - once you sign to CBS or RCA or something, you're providing money which could be used in a more constructive way. But I think that music does serve a purpose, when you're driving or dancing or whatever, I don't know, it's just good to hear music sometimes, isn't it?" And music, like any other form of media, can be used to put a statement across. Like you and your paper."

Just what are the anarchists beliefs about the mother and father's role in the raising of a child - I read somewhere that anarchists believe that a child belongs to it's mother until it is old enough to look after itself. Does this make the father redundant?

"I don't know - I'll let you know if I ever get into that kind of situation. But look Anarchy is personal politics! you can't group all anarchists together and say, "look this is what they believe", it's even a contradiction to say, 'I'm an anarchist' in a way because you're saying you're part of a group. Anyway, my belief or my idea on this is that a child of five can look after itself well enough (Disagree - Ed), you know you can when you're that age, but I dunno whether that makes anyone redundant? What do you mean by that?"

What sort of upbringing did Crass have?

"Don't see the point in this question really, I mean I don't see the relevance -

the truth of revolution, brother..... is your zero.

we've all had different up--bringings ranging from privileged to under privileged but it's all the same shit."

Why do you swear so often.
"We swear because we're angry"

Are you against more sort of unconventional bands like Joy Division?

"No I'm not against that...it's good that there's differences - what makes you say that?

Would you object to people illegally taping your records and concerts. Several people have asked me to tape them "Stations".

"I wouldn't object to it at all (I wonder if they'd say that if nobody bought their records? - Ed), I think it's really good, I do it too.

What are your influences?
"My influences are - Evile Sattie, Walt Whitman (who? ed) - inspirations and influences - oh, hundreds of people, Pistols & Clash."

What is the track at the end of side 3 of "Stations"?

"That was put on because a lot of criticism we got about 'Feeding' was that there was no humour or human element in it. So we put that on to show we don't walk about with long faces all day. It's about the queen or Thatcher or someone like that."

What did you think of the Sex Pistols as a group?

"I really liked them in the beginning, but when they split and when they did TOTP, I sort of went off them abit, but they were great."

And that just about sums it up.....

and we'd like to make it clear that although the scene we've used 'Sounds' photos I disagreed with the whole idea of their Crass article to ignore it.

- they pretend to despise Crass yet would use them to sell more copies at the first available opportunity.

NOTE - To Tom of Vague, wasn't this better than printing the SWP manifesto!!!

CRASS HAVE BECOME one of the most popular, if not the most popular, non-commercial rock group in the past year. And judging by recent concerts and record sales, their impact continues to grow. When *Sanity 2/1979* printed a full page article on the group, Crass were little known. They have supported CND with benefit concerts, and publicise the threat of nuclear war with records such as 'Nagasaki' and 'They've got a bomb'. It is difficult to judge just how many of the Crass following understand or support the ideas of Crass for a peaceful, no war, no government, communal, grass roots, way of life.

The popularity of Crass could be, partly, something of a cult movement, but, as Penny Rimbaud, Crass drummer, pointed out, even if their 'message' reaches only a few people, it makes what they are doing worthwhile.

Crass on stage are aggressive and non-compromising, punk at its most energetic. They generate action, and attack complacency, sometimes drawing violence, through no fault of their own, to gigs, by refusing to bar anybody from the concerts, and having no heavy bouncers. This good will is sometimes exploited by local gangs. The desperate current Nuclear War threat is reflected by Crass. They call for everyone to do something, without waiting for a lead. (...there are no leaders fit to rule).

Recently the group toured the West of England and South Wales with their friends, *The Poison Girls*, themselves a very popular group. CND kindly supported me to go on this tour, armed with loads of CND literature, badges and stickers. I simply moved round the concert floors handing out leaflets and selling badges, and talking to interested persons. The response was always positive and literature

to get gigs together, it was us which is meaning our of the home counties

was enthusiastically whipped up. (This was quite a contrast to leafletting shoppers or commuters). The concerts themselves were mixed. Some, like Swansea, seemed to be enjoyed by all. The gig at Bristol was spoiled by a series of scuffles and flying glass, though this was broken up by people, including the bands, mixing in with, and breaking up rival groups. All the concerts were benefits. Bournemouth Town Council saw fit to cancel their Crass/Poison Girls benefit, which was to have aided Multiple Sclerosis sufferers. Stroud CND struck me as being particularly lively and hospitable on my visit there for a concert. I had very good lifts hitchhiking, and got to know two great bands. It is hoped that Crass and Poison Girls will do more CND benefits soon.

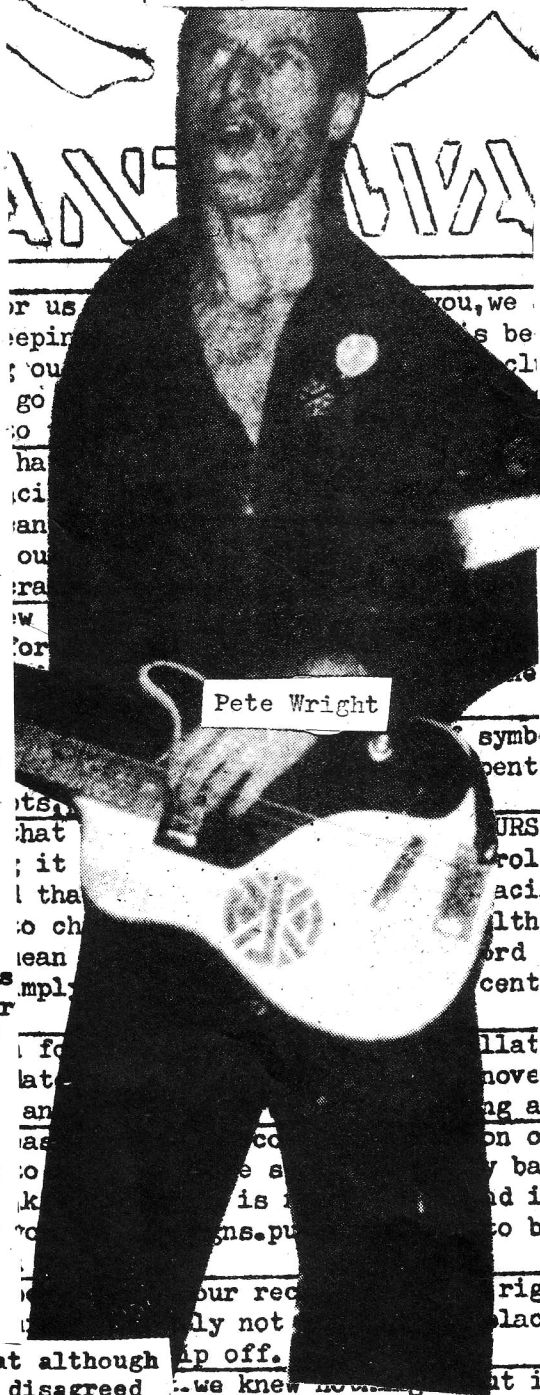
ing an album.

on of crass, the T shirts badges and believe that and if you use spray you to be about YOUR

right places to much

anarchy/peace/freedom/love.

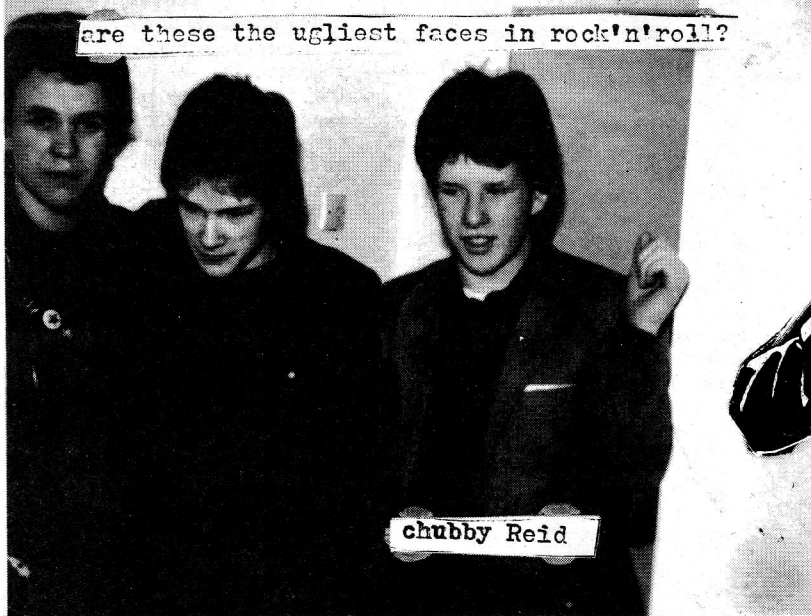
CRASS



Pete Wright



are these the ugliest faces in rock'n'roll?



chubby Reid



local news? -
thank god it's the
last page!

END RESULT

This combo led by big Joe - more popularly known as 'Joe the face' - have released a rather excellent demo. The first track is "Silent Noise" which starts off slowly which then speeds up and reaches a classic climax -

"I know you well
I saw you in hell
In the back of my mind
For the others to stare at"

That's followed by "Metal Enclosure" with Dave on vocals. It's funny because when I first heard this about 3 months ago I hated it, but now it sounds brilliant. Next track is "Last Chance" and it's my favourite a really forceful song which is a near instrumental -

"Conscripted,
Annihilated,
LAST CHANCE."

this song alone justifies End Result's existence. The last track is the tribal (not Ants tribal style) "Death God" which although an excellent song in itself, doesn't quite give the climax required. This tape is definately worth purchasing and is available from Stewart Reid at 5 Culzean Place, Glenmavis. It's obvious that End Result are a great band musically, it's just a pity about their appearance (ever considered plastic surgery, Joe?!)

FINAL PROGRAM

To be honest I didn't know if I'd like listening to 40 minutes of Final Program, but I'm glad to say that "The Bedroom Tapes" is full of interesting, eventful and likable tunes. Contained in the tape are songs like - "Mechanic Dancing", the new single "Automaton" which sounds superb, "Cure For Cancer (pts 1, 2 & 3)", and loads of other good stuff. (There's also new versions of 3 of the tracks on the ep, including the classic

"Final Program"). The tape can be purchased from Ritchie Program; 18 Newhouse Stirling and send either £1 or a blank cassette.

"Waiting For 1984 - Whatever Happened To Punk Rock?" is a compilation tape of East Kilbride bands put out by a rather amiable lad called Allan Brown. "Jim" by the Subtle Props is easily the best track on this tape, with pure melodic pop chords being in abundance. There's no doubt that "Jim" is simply a pop song but it's got that special something which makes it so attractive. The other Subtle Props track is "Happy Families" and is in the same vein as "Jim", but not quite as

good because it's a bit long. Of the other bands, The Sinister Turkeys have a few good songs which definately grow with hearing and Still Life also have a couple of good 'efforts'. While we're on the subject of EK groups I should mention that the Sinister Turkeys have a single out (with Those Who Dance) and it's pretty good, tracks being "Soldier" and "Somethin' To Do". The tape and single are available from Allan Brown, 69 Glen Carnich East Kilbride. The Cheap Gods promised to send me a tape, but they didn't. Boo-hoo.

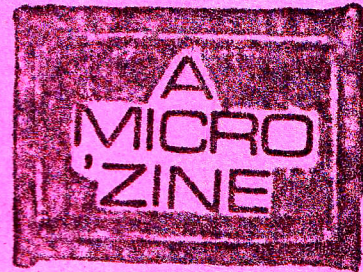
If any of 'Afraid To Die' are reading this could you phone me. Groups to watch out for are Fatal Shock, Youth Culture and the By-Products. If you'd like to write here's the adress -

Bobby Gray
46 Dunrobin Road
Airdrie
Strathclyde
ML6 8LR
(Airdrie 68563)

~~Contributions are welcomed~~
Contributions are welcomed as all the material (except some of the Crass interview) was researched, typed, written and designed by myself.

MMOT issue 2 has interviews with- End Result, Cheap Gods (both 4 pages) Final Program and Hardened Smiles. FREE if you send a large SAE.

THE BY- PRODUCTS FILE



SMILING TIMES

MARCHING ON THE BACKSTREETS (the threat is here),
IGNORANCE AND VIOLENCE (the people fear),
TURNING ROUND THE CORNER (the leather-boots crack),
SAY THEIR FOR THE PEOPLE (the ones that they attack)

URBAN MAN.....KIDS AND WIFE,
LOWER CLASS.....TOIL AND STRIFE,
HIS SON WILL SOON JOIN THE RANKS,
RELIGIOUS BIGOTS...AND OTHER CRANKS.

DEHUMANISATION.....QUICKLY DONE.....
COME WATCH AND ENJOY THE PAKI RUN.....
BUT SLOWLY THE SYSTEM CRUMPLES AND DIES,
HIROSHIMA BLEEDS, YOU CAN STILL HEAR THE CRIES,

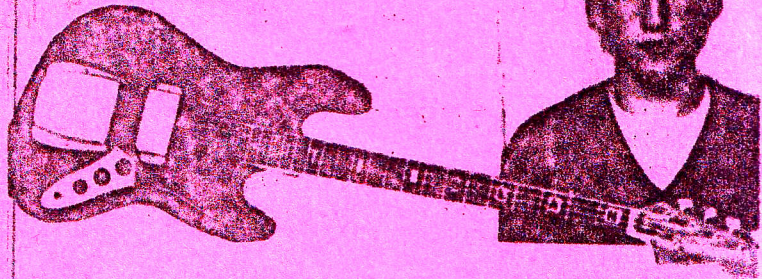
SUBURBAN MAN, LIE DEAD ON THE STREET,
SUBURBAN MAN, DIE ON HIS FEET.
SUBURBAN MAN.....KIDS AND WIFE,
LOWER CLASS.....TOIL AND STRIFE,
HIS SON WILL SOON JOIN THE RANKS,
RELIGIOUS BIGOTS...AND OTHER CRANKS.

MARCHING ON THE BACKSTREETS (the threat is here),
IGNORANCE AND VIOLENCE (the people fear),
TURNING ROUND THE CORNER (the leather-boots crack),
SAY THEIR FOR THE PEOPLE (the ones that they attack)

BASS & VOCALS

No.2

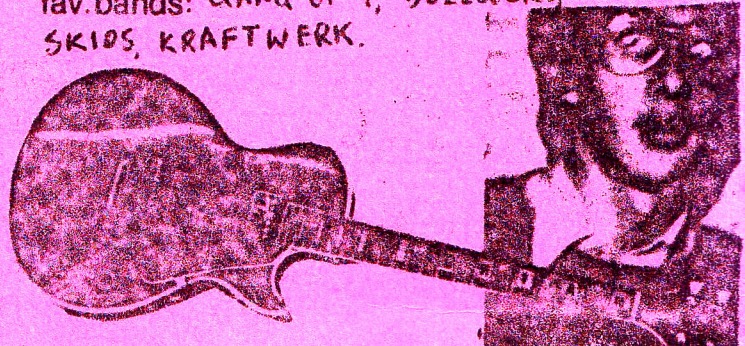
name: Alan Matthews
fav. bands: JAM, BUZZCOCKS
SKIDS, SIMPLE MINDS.



GUITAR (+ some vocals)

name: Brian Sweeney
fav. bands: GANG OF 4, BUZZCOCKS,
SKIDS, KRAFTWERK.

No.3



...the whole purpose of it is to show you of our existence.

If you would like any further information on us or would like to hear us, send a S.A.S. and a 'tape' respectively. We will be glad to reply.

(C60)

Address to send to is "94 Dunrobin Road" (46 AIRPORT)

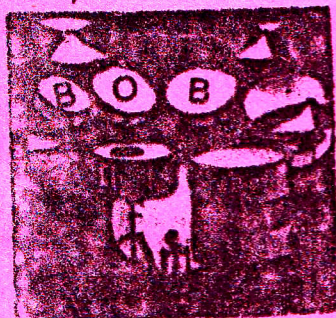
"ENJOY THE 'ZINE"

Alan, Bob, Brian

DRUMS (NMOT.)

name: Bob Gray
fav. bands: CRASS, A.P.F.
JAM, ATV

No.1



2

"BY- PRODUCTS"

And the Lord said....."Let there be BY-PRODUCTS!!!"

Well it took the two original B.P.'s (b & Alan) long enough to find the third member (Brian). IT only took a couple rehearsals before they got a few songs together (Smiling Times, Just a delusion, Our Rulers Know Best, and Contrived Morality). Together the band played these songs quite well but a few alterations have been made in the general arrangements.

So far, they haven't played any gigs. HEY WERE due to play a gig at the Coatbridge MCA, and a rock concert at Caldervale High school, but both were cancelled. They will be laying a gig in Glasgow for the CND (providing it doesn't get cancelled). As far as we know here will be more small bands playing at it. The gig is on the 8th August, and is to commemorate the bombing of Hiroshima.

AND SO IT CONTINUES



ARRIVED MOST ^{ROAD, AIRPORT} CONSTRUCTIVE FANZINE. CONTAINS BITE AND LOCAL BAND INTERVIEWS!!!

ISSUE 2 - "CHEAP GOOS" "END RESULT" "HARDENED SMILES" (SEND A S.A.E. + 25P FOR ISSUES 2, 3, & 4)

ISSUE -3- "CRASS," "6 MONTH WAR," "L-PLATE"

ISSUE -4- Coming out SOON + With "EXCLUSIVE" "ANOTHER PRETTY FACE" Interview.

BY-PRODUCT'S SONGS

TITLE	MUSIC	LYRICS
Just A Delusion	Matthew's	Gray
Smiling Times	Matthew's	Gray
Our Rulers Know Best	Matthew's	Gray
Real Illusions	Matthew's	Gray
Contrived Morality	Matthew's	Gray
Man In Pinstriped Suit	Matthew's	Gray
One Of The Boys	Sweeney	—
So Long	Sweeney	Sweeney

7

REAL ILLUSIONS

TOMORROW THE WORLDS GONNA BE ALRIGHT OR WILL IT JUST BE THE SAME, TOMORROW THE WORLD WILL BE FREE OF HATE AND NO ONE LEFT TO BLAME, EVERYONE WILL JOIN TOGETHER AND THEN MY DREAM WILL BE OVER.

TOMORROW THE WORLD WILL LOVE EVERYONE WITH A FEW EXCEPTIONS OF COURSE, TOMORROW THE WORLD WILL JOIN THE CHURCH AND HEAD THE MIGHTY FORCE, EVERYONE WILL JOIN TOGETHER AND THEN MY DREAM WILL BE OVER.

TOMORROW THE WORLD MAY NOT EXIST, BUT WHO CARES? WHO MAY? TOMORROW THE WORLD WILL BE CRUEL & EVIL JUST LIKE ANY OTHER DAY! EVERYONE WILL JOIN TOGETHER AND THEN MY DREAM WILL BE OVER.

WORDS BY - B. GRAY.

...IN EXISTENCE

46 Dunrobin Rd / Airdrie / Strathclyde / Scotland / ML6 8LR

Dear Gary,
enclosed you'll find #3 of NMOT, which was sarcastically reviewed in VAGUE #10 (not maliciously though, as Tom and I write to each other frequently) I hope you weren't expecting a Rusty Egon interview! Unfortunately NMOT is finished now due to financial and printing problems, but I'm still going to write for other zines. Anyway please let me know what you think of it.
Beware of By-Products

Bob